MACHETE GIRL

AUSTRALIA'S FIRST CYBERPUNK MAGAZINE

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REAP + REPAIR EDITION

INTERFACE UPLOADED, READY FOR CONSUMPTION

MACHETE GIRL
IZTA JUPITER
18 PAGES WORTH!!!

FANTASTIC PLANET

FULL COVERAGE OF THE BEST ALTERNATIVE FILM FESTIVAL IN AUSTRALIA

- EXCLUSIVE INTERVIEW - ANDREW DUDDT
  CREATOR OF EXAELLA
- THE HUNGER GAMES
  MOVIE REVIEW BY YAZBERRIES
- JOHN CARTER
  MOVIE REVIEW BY BRUNO DANTE

+ FULL METAL ORGASM
+ THE DIVIDE REVIEW
+ EXAELLA VIDEO
+ DOWNLOADS

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B1N4RY

NITE CLUB

INDUSTRIAL | ELECTRO | TECHNO | CYBERPUNK

27TH APRIL FROM 9PM - 2AM
DOWNSTAIRS | MARTINI BAR | HAYMARKET HOTEL
GEORGE STREET | HAYMARKET | SYDNEY
(DOWN FROM CHARLIE CHANS)

SPECIAL EVENT:
Requiem VS VIRULENT

+

NOVEAUX
PRIMAK DISCO

E.D.I.T.I.S. EVOLVE & DESTROY IDIOSYNCRATIC TECHNOLOGICAL SENTIENCE

For the last couple of years I've been questioning the idea of including any kind of affiliation with downloads from the pirate bay and how far we should go in challenging the system. I've come to realise that existing systems are corrupt and to simply say fuck it Machete Girl Magazine will be used as a tool in helping to fight current corrupt systems and changing the way the world works starting with our new "Downloads" section.

The US government, after failing to pass PIPA and SOPA are now quietly trying to pass CISPA, a law that gives the US government big brother spy powers over the entire web. Now some might raise the question don't the US government do this anyway? And the answer would be "not legally". If we still have the legal recourse to sue the government when they invade our privacy it somewhat keeps them at bay. If we don't, then those who did not make a stand when it counted who lose their privacy or are bullied by the government into doing something they do not want to do will complain and ask "why didn't we do anything to stop them".

A quick reminder that the governments are made up of people, who use other people's money to make war. This is an undeniable fact of the 21st century and why more and more people need to join the fight in holding these "people" accountable for their actions while at the same time these "people" are trying to pass laws to make wars and their financial greed legal.

Stay on top of the news and learn to be objective and not to believe everything that you hear in the mainstream.

In this issue we cover the Fantastic Planet Film Festival, films John Carter, The Hunger games and The Divide and the biggest Machete Girl Photoshoot we have ever included. Our friends at Full Metal Orgasm have included a story that will either tick you off or get you so hot that you may need to retire to your bunk!

Don't forget B1N4RY Nite club opens in Sydney this week and will be live streamed for those who cannot make it. So go to the facebook page for the details and be prepared for an awesome live experience of underground cyberpunk culture from Sydney.

Comwedge.

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Yasm|n (Yazberr|es) Vought

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MADE |N DNA

SPECIAL THANKS TO:
Dean Bertram and the crew at Fantastic Planet,
Neo Geisha X, Andrew Oudot.

BY COMWEDGE

From the first moment to its last the divide is an all-out assault on the physical and mental limitations of the human condition. I was greatly anticipating seeing this film as the official opener of the 2012 Fantastic Planet International Film Festival sitting alongside the filmmakers actors and the creators of the festival, eagerly awaiting performances that were going to blow our minds greatly anticipating those of Michael Biehn (The Terminator and Aliens) and Rosanna Arquette (Desperately Seeking Susan and Pulp Fiction). In this regard I was not disappointed.

It was truly refreshing to see Michael Biehn in a challenging role where his character felt he had the responsibility to make snap life and death decisions. Unfortunately halfway through the film he is taken out of the picture and where we would normally rely on good story telling to compensate, we are left with half realised characters who really have not much to do.

The first problem was the script. A lot of the dialogue just simply makes no sense at all. And the subtext of the story is never fully explained. Why is this unknown enemy only harvesting children, what was the reason for the attack in the first place? Why are these people left to their own devices even when the enemy knows that they are there. None of these are answered yet are made out to be important plot points in the story. So we are left with Lauren German's character Eva to tell the story which again never really fully explains anything other than her personal journey of how she ended up in an abusive relationship and therefore by chance in a basement at the beginning of the apocalypse.

The story does taking an interesting twist for a moment with Rosanna Arquette going bat shit crazy and playing with dolls before her untimely death and never really fully exploring the character of Marilyn.

The most explored character is that of Michael Eklund's Bobby. Who realises halfway through that he is a closet psychotic cross dressing murderer. Unfortunately again it never goes quite deep enough into his personal journey to merit any sense of originality.

The redeeming qualities of this film are not necessarily in the script, acting or direction but in the set design and the epic beginning to the film of Manhattan being repeatedly nuked. The film does provoke you into thinking what would you do if you were stuck for months underground as the world above is dead and you are stuck in a basement slowly dying of radiation poisoning. This underground bunker of sorts is truly epic and the beginning and the end shots give you the extent of the apocalypse.

I still think this film is worth watching for the dystopian element and as long as you don't expect too many answers and just go along for the ride.

COVERAGE BY YAZBERRIES

COVERAGE BY YAZBERRIES

The 'Fantastic Planet Film Festival' is traditionally a showcase of the latest offerings in the science fiction and fantasy genres, however, this year the festival Director, Dean Bertram combined the squeamish and grotesque of 'A Night of Horror International Film Festival' with the bizarre and whacky 'Fantastic Planet Film Festival' alongside the culturally idiosyncratic collection of Asian genre cinema from the folks at 'Fantastic Asia Film Festival'.

This mixture of science fiction, fantasy and horror was quite vast, offering films to suit the quirkiest of fascinations and the sickest of desires.

I spent literally every spare minute at the festival this year for fear of missing out on the next cult masterpiece.

The possibility of witnessing the premiere screening of the next generation of films to live up to the cult status of such films as Reanimator, Eraserhead or From Beyond, was all the drive that I needed to get through each six hour session at Newtown's Dendy Cinema. So it is with great pleasure that I share with you my highlights from the three festivals in my personal list of the top ten films of the combined 'Fantastic Planet Film Festival'.

COVERAGE BY YAZBERRIES

Machete Girl's Top 10 Feature Films at Fantastic Planet Film Festival 2012

10/ Father's day

Father's Day is the most recent grindhouse schlock horror comedy from the dirty minds at Troma Entertainment who gave us The Toxic Avenger, Tromeo and Juliet and my favourite Troma flick, Cannibal: The Musical.

There is nothing sacred in this film, taboo themes of incest, blood lust, baby stomping, slicing of an erect penis and rape, are all celebrated in one the most grotesque displays of horror comedy that I have ever seen. Nods are given to obvious cinematic influences, such as the Beetlejuice style of their conception of what Hell would look like.

This film also gets extra points for the killer rock'n'roll score by Co-Director Jeremy Gillespie, taking obvious inspiration from horror scores by John Carpenter and Goblins.

9/ The Whisperer in Darkness

A Night of Horror Film Festival is notorious for showcasing the best that the International horror filmmaking community has to offer in regards to adaptations of the works of H.P. Lovecraft.

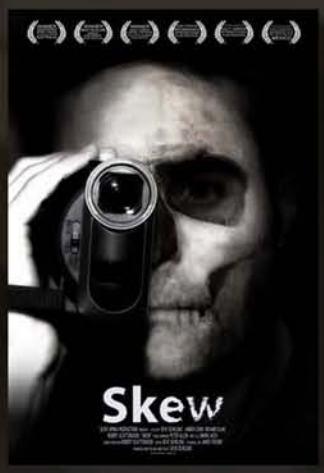
One of the stand-out features for this year's festival was the eerie film noir style film adaptation of The Whisperer in the Darkness. With its premise of trapping and transporting brains, aliens in disguise, Twilight Zone and Outer Limits style plot twists and noir aesthetics, this film may require too much patience from a mainstream audience, but will be appreciated by Lovecraft and sci-fi horror fans alike.

COVERAGE BY YAZBERRIES

8/ Exit Humanity

Narrated by Brian Cox, Exit Humanity is a zombie western that takes place after the American Civil War, during an outbreak of what they refer to as the walking dead.

I enjoyed the plot supporting animation sequences by Montreal based artist Snezhan Bodurov, bringing to life the stories on the page of the protagonist Edward's journal. The audience also seemed to enjoy the cameo by Dee Wallace, star of Cujo, The Frighteners and not to mention the two hundred or so cult horror films to her name. The film itself carried on for a few chapters too long; however the zombies were so convincing and terrifying that I felt that alone granted it a placement in this list.



7/ Skew

Found footage films have become somewhat of a trend in recent years with the success of the Blair Witch Project, Cloverfield, Quarantine and the Paranormal Activity franchise, to name just a few. Skew uses a similar formula to these films, yet twists the plot in such a way that it becomes more of a character driven adventure rather than an anxious fight for survival. Skew tackles the everyday horrors inherent in all friendships, such as deceit and mistrust, in such a way that it almost feels too personal and voyeuristic to continue viewing.

Skew for the most part, keeps its audience in the dark about why these strange things are happening to its main characters. It only becomes evident towards the end of the film that just because we are seeing through the lens of the camera, does not mean that we are seeing the full picture. That's pretty much all that we can give away without ruining the major plot twists, but trust us when we say that Skew will scare the absolute shit out of you.

6/ The Corridor

Of all of the films at the festival, The Corridor was the film that surprised me the most. I am still not sure whether it was a psychological thriller with horror elements or a science fiction film with horror elements. Not since Donnie Darko's release have I seen such an open ended plot.

One subtle change to the ending and it could have been pitched as an entirely different genre. This conflicting element to the plot makes sense when you consider that the plight of the characters is that they have lost their grip on reality and there is no clear notion of who is sane at any given moment.

They themselves think that they are sane until they step into the corridor and become unpredictable and violent. This open ended feeling of unpredictably is what makes the film in itself so gripping and mysterious.

COVERAGE BY YAZBERRIES

5/ Tomie: Unlimited

Tomie: Unlimited transports us to the perils of school girl, Tsukiko's (Moe Arai) subconscious, as she battles not only with her inner demons but those of her dead sister, Tomie.

This is Japanese black comedy at its finest, a film for horror aficionados who crave a more light-hearted version of possession films in the vein of The Grudge, Mirrors, The Manster or The Ring.

I'll be forever haunted by the incessant laughter of Tomie (Miu Nakamura) and her monstrous growths and clones that are what nightmares are made of.

Tomie: Unlimited is without doubt my pick of the flicks shown for the 'Fantastic Asia Film Festival'.

4/ Love

In the vein of Moon, William Eubank's directional debut, Love tells the story of an isolated astronaut left to his own resources after the earth is wiped out for undisclosed reasons.

The films primary focus is on the importance of human connection and storytelling as the driving force of what makes us human. Love questions what we as humans value in our existence and takes inspiration from the warnings given in Carl Sagan's book entitled 'Pale Blue Dot'.

I was surprised to learn that the budget for this film was much smaller than how it appears on the screen. The entire space station was created in William's parent's backyard out of insulation, Velcro, Christmas lights, old parts and a washing machine door. It's a testament to the team who worked on the sets for this film, because the film looks and feels just like a dystopian space nightmare.

3/ Below Zero

Edward Furlong plays a screenwriter with severe writer's block who resorts to locking himself in a freezer until he can complete his screenplay. After a few days, odd things begin to happen and somebody appears to be taunting him with typewriter noises in the room next door.

This is where the plot diverges into several new subplots and you begin to lose track of what is actually happening in real time.

The influences in this film are clearly that of The Shining and The Hills Have Eyes, not to mention the fact that cult star of The Hills Have Eyes, Michael Berryman also makes a cameo in the film.

We were lucky enough to be joined for a Q&A at 'A Night of Horror Film Festival' by the writer of Below Zero, Signe Olynyk who spoke to our audience about how she locked herself in the freezer of the slaughterhouse used for this film for five days in order to write the screenplay.

The production team then spent a further year in the slaughter house using whatever they could source (including mustard!) to create the atmosphere of the film.

COVERAGE BY YAZBERRIES

2/ Unicorn City

Casually compared by critics to cult hit Napolean Dynamite, Bryan Lefler's Unicorn City stands on its own as a playful comedy love letter to the nerd within. Devin McGinn was hysterical as Voss and also had us in a laughing fit during one of last year's Fantastic Planet features, The Last Lovecraft: The Relic of Cthulhu.

The stunning Jaclyn Hales also gives a standout performance as the endearing and quirky, Marsha. My favourite part of this film was a dream sequence that Voss has about his Gamer Utopia, involving an orc like creature, a unicorn and a flaming sword.

1/ Another Earth

My pick of all of the films in the festivals was Another Earth, a stunning science fiction drama starring the multitalented Brit Marling as an intelligent young woman interested in studying astronomy, who makes one mistake that changes the course of her entire future. When the opportunity arises to travel to an Earth just like ours, she considers the chance that she can explore space and possibly meet a better version of herself who has taken a more positive life path.

The concepts of a multiverse in Another Earth were carefully considered by Director Mike Cahill who is heavily influenced by astronomy and science fiction, particularly the work of the brilliant minds of Carl Sagan, Isaac Asimov and Richard Berendzen.

Another Earth's haunting plot was made even more ethereal by a song played on a saw, performed for the soundtrack by New York's Natalia Paruz, or the 'Saw Lady'. Much like Lars von Trier's Melancholia, this film can be viewed if not for the sake of the plot, but for its aesthetics, due to the absolutely exquisite cinematography by Mike Cahill.

COVERAGE BY YAZBERRIES

Honourable mentions

We watched a lot of films during this festival that deserve a mention for being unique, inspiring or just downright weird. We are all Cylons was an incredible documentary about Battlestar Galactica, fandom, humanity and existence; The Devil's Rock was a riveting New Zealand film about Satanist Nazis; Beyond the Black Rainbow was a disturbing and unique science fiction film about drugs, aliens and other themes I will probably never understand because they are too brilliant, or I'm just so darn confused by the twists towards the end of the film.

There is always that one film that divides the audience significantly and is either too left of field for most of the audience to handle, or it's just not everyone's cup of tea. That film for me this year and winner of my 'What the fuck did I just see?' award goes to The Book by Richard Weiss. From the ridiculously convoluted plot, awkward and poorly acted dubbed vocal tracks and awful and almost satirical Mighty Boosh like sets that looked more like a children's futuristic costume birthday party than a set of a science fiction film.

GEE HALE 2012

MADE IN DNA - THE LITTLE DEATH

"Permission tat please." The man smiled at the female security officer guarding the gate of the Floating World and nodded, "Of course."

Unzipping his trousers, he pulled out his pecker. She cupped his cock from underneath in a warm hand and placed her other atop the tattoo there. The scanner in her palm flashed a blue-white light outlining his dick.

He moved to redress, but the officer kept his dick in firm hold. He froze. One wrong move and she'd send a thousand volts through it with her TEzer.
"Quite weighty." A trace of suspicion in her voice. She hefted several times, letting the meat slap against the flesh of her palm.
With cool, practiced calm, he blushed, "Ma'am. I do believe I'm flustered." The meat in her hand increased as the flow of blood brought on a partial erection.

She dropped his dick with a glare in her eye and signaled for him to dress. He did so, tipped his hat and started through the large, wooden gate.
On the other side, the ruckus of weekend festivities burst to life with crowds of men and women eager to dive into the varied sexual delights offered along tightly grid-set streets of the red-light district.

Hologram punters called out to passers-by, touting their wares of colorfully-clothed indentured sex slaves encaged in wooden-barred verandas.

As he walked, he employed Facial Tectonic chips to alter his appearance in Have-we-met-before? Proportions. Over fifty pre-programmed disguises.
Calling up a tagged AR overlap of the entire area in his right eye, he perused the data of each prostitute house as he passed until he finally decided upon one he had not yet visited -- The Blossoming Lotus.

It would be here. It was decided deep within his heart. This is where he must perform the act.

Behind the wooden slats sat a row of beautiful women, a row of beautiful men and a row shared by androids and SynthFucks. He chose a woman from the front row with long hair that cascaded down over her robes and a blacklight smile.

Paying in virtual tokens he'd purchased near the gate, he removed his shoes and entered the brothel where upon he was greeted by an ageless woman in a deep purple kimono. Smoke from a cigarette in a long-stemmed holder wreathed her coifed hair. She bowed in greeting, thanking him in a long torrent of polite language wrapped greed and faux desire.

She continued spewing a memorized spiel that plied the history of the house to exalted heights of absurdity until the girl he had chosen appeared from behind a panel. The houses of the Floating World were rife with discreet passages and rooms to allow for seamless, timely entrances when tea or fuck toys were called for.
The girl bowed and greeted him as her mistress had, and bid the man follow her.

Though the rooms were all equipped with soundproofing, an undertone of chiptune-shamisen white noise plunked tastefully through the narrow, panel-lined halls. Along which the samurai elite and their lovers jerked in and out of staccato sexual acts by overlapping high-res ukiyo-e images.

They entered her sparse quarters where he immediately began to remove his clothes.
"If you would like--"
"No," he interrupted her. "I appreciate it, but the truth is, I am only interested in fucking."
She bowed in acknowledgement.

The shower was a steamy affair of nanite-laced hot water that cleansed them both and checked for diseases. Upon returning to the main chamber, she led him to a futon.

MADE IN DNA - THE LITTLE DEATH

Running a two slender fingers up from underneath his scrotum, she tickle-caressed his balls, bringing his cock to rock-hard perfection.

Her mouth closed over his meat in a wet, sultry heat he closed his eyes to. Her tongue slipped over his head, encircling it, while her hand continued to fondle his nuts. She mixed it all with timely administrations of slight teeth gratings that sent panic-tainted electric excitement through him. His cock bulged, growing until he felt the vein-laced, porous meat inside might burst from its skin. Finally, he could hold his buildup back no more. She brought him to climax.

His wad shot hard and fast, filling her mouth with hot jizz she eagerly swallowed. Unlike most girls though, she did not immediately remove his cock from her mouth. Just the opposite, her ministrations intensified after his ejaculation. Her hand worked his shaft in an urgent flurry of fingers while her tongue flickered over the underside of his head. It was a sensation he had yet to encounter in any sexual tryst thus far.

The whole of his cock and groin was overwhelmed by the sensation of intense pin-prickle -- the feeling of blood returning to a limb that had fallen asleep. His desire for her to continue just barely overrode his desire for her to stop.

But as he closed on a second climax, he forcefully extracted himself from her. The time had come to act. Not wasting movement, he walked around behind her seated figure and playfully smacked her on her firm but somewhat smallish ass. "Up," he demanded.

Directing his erect cock downward, he placed it against her poophole, which had been whetted by juices flowing from her pussy, and plunged in.

She cooed in pleasure. Pleasure now, pain later, death eventual. It was nothing personal. Just something he had to do. It would be painful, but it would be mercifully swift. Most women passed out from shock early on, bleeding to death in an unconscious state.

Engaging his AR again, one by one, he superimposed the other Floating World prostitutes he had dispatched over the years over her form.

Their faux moans of pleasure harmonized with this woman's in a symphony of impending death. For when he blew his wad this second time, the bladed drill built into his dick would open and shred her colon. After which, the hydraulics in his abdomen would push his cock of death into her stomach.

The thought of it brought his fuck-rage potentials up until he was on the verge of orgasm once more.

A look of mad gleegasm shook his body.
Buildup was upon him once more when mid-stroke, his cock was forcefully squeezed to a stop. He pushed back in; he was free. Back out; he could not move. Moreover, a crushing pressure was setting in. Panic washed over him. Pushed back in... No go... He was stuck. Completely! He struggled to remove himself from the whore's ass, but it was too late.

Laughter rose from the floor. Her voice was cool and dangerous, "Chinese Sphincter Trap, Mr Dester Lent." She turned to look up at him. "Oh yes, I know who you are. And I'm Officer Momojiri of Public Security. You're under arrest for the murder of 57 prostitutes in the Floating World."
"Cunt!"
"Not quite," she smiled. Overriding the orgasm trigger, Lent started the drill. But not before Officer Momojiri activated her Anal Black Hole and The Driller Killer was sucked beyond an event horizon.

Made in DNA authors sexpunk science fiction, and is the publisher of Full-Metal Orgasm, an eMagazine of hardcore sex and hyper-violence. "The Little Death" is a sexpunk short written exclusively for Machete Girl Magazine.
http://sexpunk.tumblr.com &
http://amzn.to/madeindna

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エクサエラ
EXAELLA

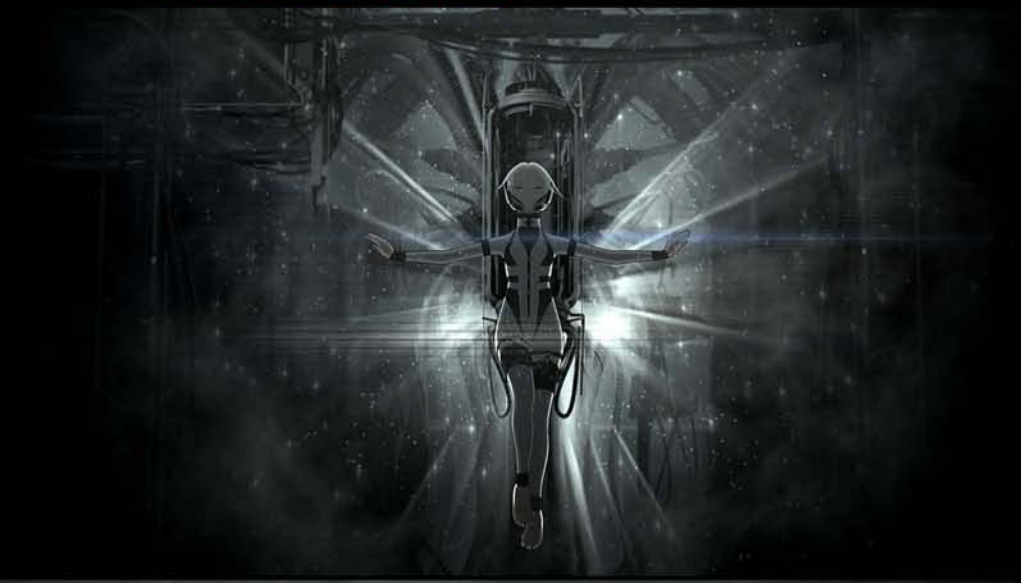
EXAELLA INTERVIEW

BY COMWEDGE

Exaella is one of the most anticipated cyberpunk anime series since Serial Experiments Lain. Exaella promises one of the best dystopian visions of our future, presented in any format, in a long time and carries a killer soundtrack, which draws you deep into Exaella's world, written by the creator Andrew Audot himself. Andrew took some time to answer some questions we had after viewing this amazing anime experience for ourselves.

Comwedge. I noticed a few references to films like alien the animatrix What inspired you to go with a dystopian cyborg world for the theme of your anime Exaella?

Andrew. Thanks :) I've met some comparisons or parallels with other titles... but I wouldn't call them `references`.
I believe Exaella is different enough from other titles. I think it's enough unusual and weird and from the beginning up to the end.



Moreover, the public reactions is really something special - from complete rejection to the adoration. I like this effect and it allows me to suppose that the goal is achieved.
About conception of the style - there is no simple answer because it is enough complex combination of thoughts, feelings, memories or even preferences. In other words I think I love the feedback from this genre - it looks dangerous, cold, spellbinding and it makes my imagination come alive.

Comwedge. How long did the whole project take from start to finish and what different stages did the project go through and how many people did it take to get this project completed.

Andrew. It's started a bit unexpectedly and not only for me because Exaella was entered in production over the already launched project.
In the end of 2008 I had an idea to make very simple animation as the prologue to the current. And so as it supposedly should be made much faster - I started it in 2009.
...but despite the plans for Exaella, during the production process, it became more and more complex day by day.

It became more exciting and as the result I stopped resisting and I

BY COMWEDGE

continued on as it took me. As about the stages -

pre-production: the screenplay and character development, world and scenes concept, countless tests... production: a work, work and work again) day by day and scene by scene... post-production: all that remains, is to make some final touches, eliminate mistakes, complete the sound effects and the music score and assemble all the things together.

But before I began - it was decided that Exaella should be made by only one person of course with exception to the voice acting. Call it a self made challenge.

Comwedge. There's been a lot of build up for exaella over the past year which has created a bit of a buzz in the cyberpunk community what can the audience expect to see?

Andrew. What to expect... I think it is the question of a personal preferences, habits or tastes. For example, if you looking or just got used to shows which is focused on entertainment with action, chases, shooting scenes - Exaella isn't for you at all.
This story was developed with accent to contemplation. There is a bunch of hidden meanings and elements of symbolism which builds its own parallels within heavy and gloomy dynamics. If you have starved imagination and not against to think a bit more - Exaella is definitely for you.
The main aim was to try to make it atmospheric, unusual, weird to make it not similar to others.

Comwedge. From my understanding the was a Russian/ Japanese based animation can you elaborate on this?

Andrew. I wasn't focused on any of ethnical aspects so as never said that the Exaella has any Japanese part in production process) except voice-actors and help of some near friends from Japan.
And so as it was made by only one person from Russia) it all(include character design and animation) can be considered only as Russian production.

Comwedge. The music is wonderful can you tell us a little about your vision for world through the music of exaella?

Andrew. Thanks. During the music score production it was necessary to mix enough different things like epic orchestral elements to show seriousness of a situation and the synthetic structures which should be emphasize the character of the Xonasu Area. If video is the face of a film - the music its soul with all of emotions. I guess that the overall feeling of this world is the endless depression but with a small particle of the hope.

Comwedge. Now that you've given us a bit of the background. Who or what is Exaella?

Andrew. She is a simple young woman who was compelled to be in a wrong place at the wrong time. Also she was born as the operator of a giant cyber-structure called Xonasu where she has a duty to monitor its patients and she never was outside of the interface but was ejected to physical world by an error in the system.

BY COMWEDGE

Comwedge. Piku reminds me a lot of Pino in Ergo Proxy is there a direct correlation between the characters?

Andrew. Yes, some people have told me the same thing. Usually I'm pretty busy with work and I have very limited time to watch something other than what I'm working on and by this reason I watched the Ergo Proxy pretty late. In any case, so as Piku was developed almost in same time as the Exaella, you can be sure that she has absolutely different source and the role. Considering this coincidence :) it looks like It was lucky for me that I did not make Exaella similar to Re-l Mayer.

Comwedge. The design of both the website and the anime would easily fit within what i would consider to be cyberpunk. What is it that draws you to cyberpunk in the first place. Where does your love of cyberpunk come from?

Andrew. It is really hard to answer. Love or the hate cyberpunk world it elicits the most difficult emotions in me which is defy explanation.
I just love cyberpunk for how it looks and feels, and I have no idea from how the inspiration came to me but I'm happy that it did.

Comwedge. Will we be seeing any follow up to exaella or are you moving onto new projects?

Andrew. Actually, currently we are trying to decide what to do - to continue Exaella as the series or to start another project with brand new visual concept. Right now I can't say anything certain because it still not solved question. I only can add that the next project will be made with more people so it should be made much quicker and the actions should become wider.

Comwedge. Where is everyone going to be able to see exaella?

Andrew. As for nearest, the official release of Exaella was on DVD and it is available already from our shop. As about the other possibilities - next month it will be showed in cinema(but still only in Russia) and also, if my schedule will allow, it maybe will be released as BD version near to the autumn.

EXAELLA
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[+]
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MACHETE GIRL

IZTA JUPITER

Sex: Female
Species: Human (Modified)
Interests: Knives, Chemicals, Body Modification, Chaos & Destruction.
Bio: Izta was never what would have been called a functional member of society, preferring to avoid its tedious obligations by living where its edges frayed. The trick was to subsist on what it deemed unsellable with people it considered lost - or at least, not profitable enough to warrant targeting. When the collapse started, relatively little changed for her: there was no job to lose, no savings to disappear alongside the banks that held them, no intricate dependency on the system to cause panic as it started failing left, right and center. In the end, there were just fewer people to bother her, and the quality of the waste gradually changed as civilization turned into it entirely.

If anything, the world was rather prettier this way.

MACHETE GIRL

IZTA JUPITER

MACHETE GIRL

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BY BRUNO DANTE

I dedicate this article and my love of science fiction to the memory of my beloved father, Grant Leonard Ridgway Tilly (December 1937 – April 2012), whose fascination and veracious appetite for science fiction/fantasy inspired and fueled my own. I will miss you dearly papa, I know you're Emperor of a Kingdom somewhere in an alternate universe, and loving it.

"Mars, my Destination"

"There's gold in dem der hills" was a popular line of prospectors in the Wild West, a time of danger and high adventure, of rustic living and sweaty palms. The future was only considered a few days in advance for fear of jinxing their lives amidst the chaotic toil and trouble of living in the wilderness of civilisation and the constant threat of attacks from the natives. "Send in the cavalry" would be the cry of justice hurled by those who felt themselves cornered by bad luck and aggressive Apache tribes looking for retribution over stolen land.

In 1868 John Carter was a Confederate Army cavalry officer out of Richmond, Virginia. With his companion Colonel Powell they had struck it rich with the discovery of gold in the desert hills of Arizona. But Powell and Carter were pursued by hungry injuns keen for more than just fresh hide. Carter hid in a cave, but became vulnerable to something beyond mortality, beyond the familiar clutches of terra firma.

Carter inadvertently astral planed across the chasm of time and space and found himself on the dusty red plains of Barsoom, the red planet we Earthlings know as Mars. It was here that John Carter found his true calling, his true love, his true destiny, and his true identity. For he realised he was never intended to be John Carter of Earth, but rather John Carter of Mars.

Author Edgar Rice Burroughs is best known for his character Tarzan, whose heroic jungle adventures captivated millions through numerous novels, comics, movies, and television adaptations. But before Tarzan of the Apes was published in book form in 1914 Burroughs had created another hero; John Carter. Carter's adventures originated in serialized form under the title Under the Moons of Mars (and under a pseudonym too), published in 1912 - the same year Tarzan first appeared - but after the legend of Greystoke was a huge success in novelised form Burroughs decided to do the same for Carter.

A Princess of Mars was Carter's first novel, published in 1917. Ten other novels followed with John Carter of Mars being the final adventure, published posthumously in 1964. With 2012 being the centenary anniversary of Burroughs's central character Disney released their much-anticipat

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ed live action adaptation of A Princess of Mars, calling it simply John Carter (when director Jon "Iron Man" Favreau was on board in the movie's early stages with Paramount Studios the screenplay was titled John Carter of Mars, but when Disney took over the reigns they decided to drop the origin reference, as this was the tale of John Carter becoming John Carter of Mars.

Burroughs' Barsoom series spanned many decades yet was never as famous as his Tarzan series. Perhaps the adventures on Earth appealed more to the average Joe than tales of otherworldly adventure. Yet, there is something undeniably fascinating about the John Carter exploits, there is something intrinsically appealing. It is cut from the same conceptual fabric, sculpted from the same narrative bone that made George Lucas's Star Wars so fundamentally enjoyable.

Robert A. Heinlein nailed this thematic concept in the title to his epic novel that won the Hugo Award for Best Novel in 1962; Stranger In A Strange Land. It's a tale told inversely to John Carter's; a man born and raised on Mars by Martians who travels to Earth and after adapting to terrestrial culture he eventually transforms it.

John Carter is a man who is born and raised on Earth but travels to Mars and after adapting to Barsoomian culture he helps to transform it, or at least influence its socio-political structure.

The simple thematic of a character out of depth and struggling to learn and understand a foreign way of life, or challenge a foreign resistance, is a popular strain of writing in the genre of science fiction and science fantasy. Star Wars played with many different elements, much of it classic literary devices, much of it popular action-adventure storytelling. John Carter wears the same boots, sings the same song, plays the same tricks, fights in the same arena, and, ultimately, is trying to save the same universe. Well, planet, at least.

When James Cameron made Avatar he was making the same kind of boys-own adventure for sci-fi nerds as Edgar Rice Burroughs was doing when he first had A Princess Of Mars published. Cameron wanted Avatar to be like a soldier going to Mars, but in his case a soldier going to Mars, but in his case a soldier going to Pandora.

The first attempt to bring Burroughs' creation to the big screen was in 1931 when Looney Tunes director Bob Clampett approached the author with the idea of an animated feature based on the first novel. The project never went into principal photography as test footage proved unpopular with executives.

Famous animator Ray Harryhausen volleyed for a shot at putting John Carter on the big screen in the late 1950s, but again nothing eventuated. Was John Carter to end up one of those "great science fiction movies never made"? It certainly commands the title of Movie That Suffered The Longest Development Hell.

Director John McTerinan and Tom Cruise were seriously

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considered as director and star during the early 80s (to capitalise on the success of Conan the Barbarian).

Again, the project stumbled and fell. The chief reason being that McTiernan felt that technology wasn't ready yet to fully realise the scope of Rice Burroughs' science fantasy epic. And, just as Stanley Kubrick realised technology wasn't right to make his A.I. Artificial Intelligence movie in the 70s/80s, he was right.

Other directors, including Jon Favreau (who would instead direct Iron Man to huge success), have tried tackling the beast that is John Carter. Finally Andrew Stanton, the gifted, hugely successful director no one seems to have heard of, is approached. Yeah, you might have heard of him, he made a movie called Finding Nemo, and another one called WALL-E. He also wrote a trilogy of movies called Toy Story. Stanton co-wrote John Carter with Mark Andrews and Michael Chabon. It's his first live action movie.

Disney was hoping that John Carter would fetch the same kind of box office revenue that made Star Wars the massive phenomenon that it is. Unfortunately John Carter has failed to set the world alight. It cost around $US250,000,000 and to date has made about $US269,000,000 worldwide. Yes, that is a profit, but no, it's not worth writing home about in Hollywood terms. It's failed commercially, but that doesn't mean it's a bad movie.

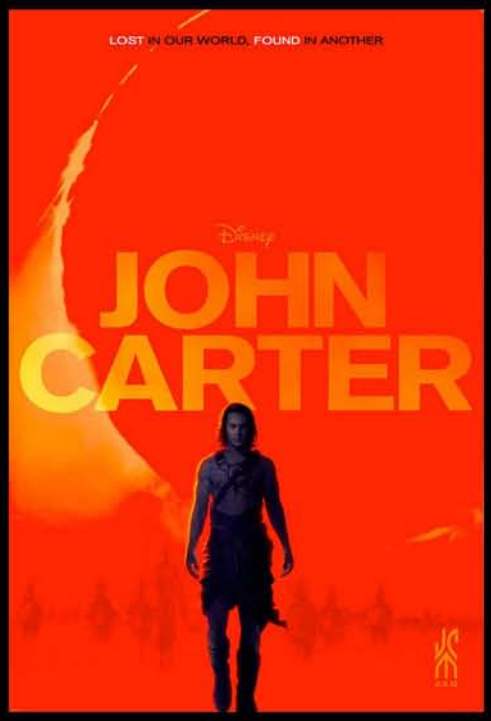
But it's not a great movie either.

John Carter suffers from something it could never hope to transcend: overwhelming familiarity. Nearly everything … No, everything about John Carter looks familiar. The story is familiar, the characters are familiar, and the look is familiar. John Carter smacks of unoriginality, which is a terrible irony. Yes, it's a shame John Carter doesn't look or feel very fresh. In fact, there is something embarrassingly dated about the movie, both in production design and in storytelling.

But.

John Carter smirks with sly Saturday matinee appeal, and charms. It's a rollicking adventure, there's no doubt about it. It's cowboys and aliens, but so much better than that dreadfully risible Jon Favreau-directed trash that sports the title Cowboys & Aliens. Now, how's that for irony?!

John Carter is like Flash Gordon (the 1980 feature) meets Cleopatra (the Elizabeth Taylor affair) meets Dune (the David Lynch indulgence) meets Avatar. With Star Wars loitering around back stage. But how so, you say? John Carter was created so long ago. Ahhh, yes, and therein lies The Cosmic Rub. Just as so many other great science fiction/fantasy screenplays/adaptations have been plundered before they ever got given the green light for production John Carter has had its bones picked by the vultures of Tinseltown.



There is a fantastic science fiction screenplay from the late 70s/early 80s called The Tourist penned by a woman called Clair Noto. It's a dark adult thriller about an alien trapped on Earth desperate to find a way back to her home planet. In the guise of a beautiful corporate raider she trolls the New York underground in search of another alien who apparently has found a way to escape the vile clutches of terra firma.

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The Tourist has never been made, and has remained one of the most infamous unproduced scripts in Hollywood's chequered history. Pretty much all the best ideas from The Tourist have since been plundered. Take Men In Black for example. Numerous directors and producers have tried to get The Tourist up on the big screen over the past twenty odd years.

John Carter suffers similarly, except that John Carter was actually made. But watching the movie one can't help but see a dozen other movies on screen at the same time. And for the most part, better ones.

So, yes, there's the colourful aliens of Flash Gordon, the heroic, troubled romance of Cleopatra, there's the nefarious, otherworldly intrigue of Dune, and there's the morality play and cultural clash of Avatar. Oh, and the epic underdog conquers the evil intent of the imperial Spanish inquisition of Star Wars, or thereabouts.

Nevertheless John Carter entertains. Sure, it's no Star Wars, but it's certainly no Battle Beyond the Stars. It's fatal flaw lies in its misjudged pastiche qualities. The reality is, Edgar Rice Burroughs came up with the whole shebang one hundred years ago, and so, technically, everyone else is copying Burroughs.

Okay, so Dune is an original piece, and Frank Herbert's original novel doesn't deserve to be slapped with the derivative glove. Flash Gordon is original too, certainly the serial from the 1930s, loitering around not long after John Carter first was. But the Flash Gordon feature and David Lynch's version of Dune were released more than twenty-five years ago.

John Carter sports solid performances from its cast, especially Lyn Collins as Dejah Thoris of Helium, the princess of Mars. In fact I found Ms. Collins' alluring Dejah a sensual adversary to Aura (Ornella Muti), the princess daughter of Ming the Merciless, in Flash Gordon!

Frank Frazetta, the brilliant painter who gave Robert E. Howard's Conan the Barbarian such awesome visual punctuation in a series of illustrations that graced countless paperbacks and posters during the 1960s and 1970s and provided John Milius with inspiration for his big screen adventure from 1982 also provided several producers with visual gusto when it came to conceptual drawings for John Carter on the silver screen.

Robert Rodriguez was on board to helm the production in 2004 and he employed Frazetta as production designer. But following Rodriguez's Directors Guild Of America fiasco when he wanted to give Frank Miller co-director credit on Sin City Paramount was forced to drop Rodriguez from the project, and subsequently Frazetta as well. A shame that Frazetta's style was dropped when Paramount let John Carter go into turn around, and Disney got hold of the rights.

Instead of the Metal Hurlant (Heavy Metal) style a la Frazetta Disney has gone with a steampunk visualisation, more neo-Victorian rather than cyber-futurist. This, of course, is in keeping with the timeframe of Burroughs' publication.

Civil War veteran John Carter is transplanted to Mars, where he discovers a diverse planet in civil struggle. He becomes a prisoner, but he escapes, only to encounter a princess who is in desperate need of a savior.

John Carter must save Helium from the imperial aggression of General Sab Than (Dominic West) of Zodagan, and the power of the Goddess, represented by the immortal Therns, of whom Matai Shang (Mark Strong) is the leader. Sab has the advantage of a powerful energy mesh weapon. Carter has his wits, and the wiles of the Princess. He also has the assistance of Tars Tarkas (Willem Dafoe), the leader of the Jeddaks, a tribe of 12-feet tall green

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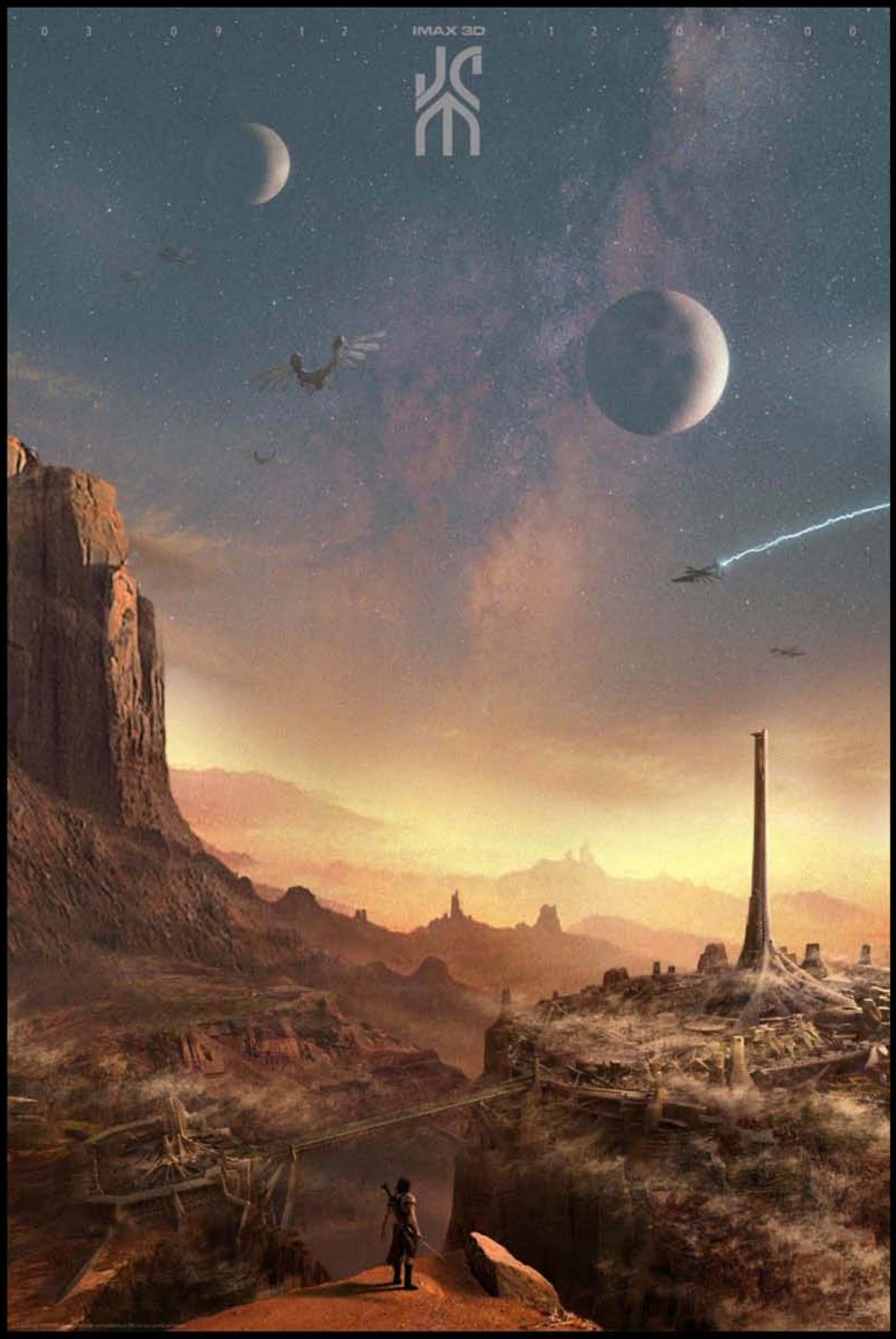
A wedding is on the cards, but not the one Carter has in mind. He must prevent Zodagan expansion, and retrieve the cosmic medallion that controls the passage through time and space from Barsoom to Jarsoom.

In short John Carter must save the world, in this case Barsoom, otherwise known as Mars, his new home.

John Carter is a rollicking old-fashioned tale of heroism. It might not kick interstellar arse, but it's undeniably entertaining and sports a marvelous production design. Will it age like Star Wars? The haircuts probably won't date as much as Mark Hamill's, Harrison Ford's and Carrie Fisher's, but if you're after a dose of classic science fantasy fare, go no further than the fourth rock from the sun, known as Barsoom to those who grace its red sands, and to those who grace the dirt of Earth it is known as Mars.



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A PANOS COSMATOS PICTURE

CROWNWOOD Canada MAGNET

BY YAZBERRIES

It's that time of the year again, the time for a new sparkly teen blockbuster book adaptation that catches the attention not only of their teenager readership, but readers of popular fiction alike. With the end of the Harry Potter installation and the Twilight saga losing its mainstream appeal, arises the ideal breeding ground for the next big film and book package that is The Hunger Games trilogy.

The first film in the The Hunger Games trilogy is set in a totalitarian dystopian future in the nation of Panem. Panem is separated into twelve poor districts and a separate more affluent controlling class called 'the Capitol'. A while ago there was a rebellion from the poorer districts against the Capitol, as a reminder of their dominance and power over the poorer districts, the Capitol initiated an annual event in which a girl and a boy from each district is selected by lottery as "tributes" and made to fight to the death in a televised and glamorised game that they call 'The Hunger Games'.

Suzanne Collins has talked about how the idea for the novel came to her whilst channel surfing. She was flicking between reality television and footage of the war in Iraq and found this combination of images quite unnerving. It was this unsettling feeling combined with other pieces of literature that she had read that served as a basis for The Hunger Games.

It has been discussed by film fans and critics that Battle Royale is most definitely a major source of inspiration to the story. However, there were various pieces of literature written prior to Battle Royale that demonstrate much stronger links to the narrative of The Hunger Games. Suzanne Collins cites The Lottery and Thesus and the Minotaur as some of her influences.

Greek mythology tells of the story of Thesus and Minotaur, in which King Minos of Crete takes revenge over Athens for the mysterious murder of his son. This vengeance took the form of a summoning of the citizens from the murderer's town once every decade, in which the seven bravest young men and seven most beautiful young women would be sent as tribute to Crete and never seen again.

Another example is that of Shirley Jackson's controversial short story, entitled The Lottery, in which the members of a small town have their numbers drawn out of a hat in order to determine who will be stoned to death.

The Lottery was highly criticised for its harshness, nevertheless, it should be noted that the premise of the lottery is very similar to that of the reaping event held for the hunger games.

A more light-hearted and mainstream example is that of Richard Bachman's (Stephen King) The Running Man, about a totalitarian dystopian future in which people may be contestants in a game show with life or death scenarios and financial rewards. Even though The Running Man was written well before the excitement and prevalence of social media and reality television, its themes resonate to this day. In fact, the fear

BY YAZBERRIES

that humans will resort to deadly means of entertainment is a common scenario in all of these works of fiction and makes you consider the consequences of such a medium in our everyday lives.

The socio-political nature of the games is explained quite extensively throughout the novel as we meet certain characters such as a girl named Avox, who help us piece together the extent of the cruelty of the controlling Capitol. The film was less convincing in this respect and tended to leave out important elements in the character development that would have added to the drama of the narrative. By sacrificing these plot markers, it was difficult to follow the motivations of the tributes in the games because it hadn't been explained extensively that if they lose the game, not only will they die, but the people in their district miss out on receiving food rations from the Capitol.

Sure, they glossed over this for one scene of the film, yet the book revisited this notion repetitively, in order to remind us of the desperation of the poorer districts.

The novel is incredibly descriptive, mostly inoffensive and considerably easy to read. The film in comparison was indeed a fairly faithful adaptation, for better and for worse. There are certain moments in the book that should have been left out of the screenplay rendition. For example, we do not need to know that Katniss used to wear her hair in two plaits and now only wears it in one, this is irrelevant superficial information that only serves to patronise the audience and serves no importance to the narrative. Sure, we understand that they are putting on a show for the aim of their love story in the games, but there has to have been a more characteristic sentence to emphasise the forced love interest between them.

Thankfully the film did not stray into soppy Twilight territory too much. The underlying themes of politics, social order and equality are all redeeming qualities of both the novel and the film adaptation of The Hunger Games.

The character of Katniss (Jennifer Lawrence) has been praised by critics for being a strong, independent woman with agency, a rarity in Hollywood. In my opinion, this is one of the strongest elements of the film and the best example of an empowered female protagonist since Buffy Summers in Buffy the Vampire Slayer, Xena in Xena: Warrior Princess or recent depictions of Wonder Woman in the revamped DC Comics.

Essentially, The Hunger Games is a film that would have a lot more credibility as a science fiction film if it weren't so dumbed down for children.

There is a much cleverer and equally innocuous way of explaining complex political ideas to a younger audience and George Orwell nailed it in his writings of 1984 and Animal Farm. Consequently, if teenagers can understand the intricacies of George Orwell's writings, then it's just offensive that this film didn't take the opportunity to challenge them philosophically, by delving further into the depths of reality television, fame and politics, rather than teen romance, vanity and the survival techniques of cake decoration.

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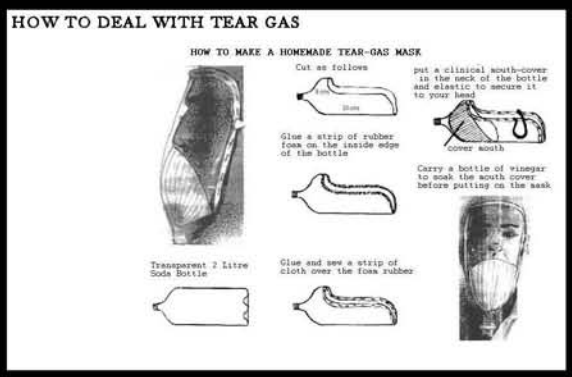

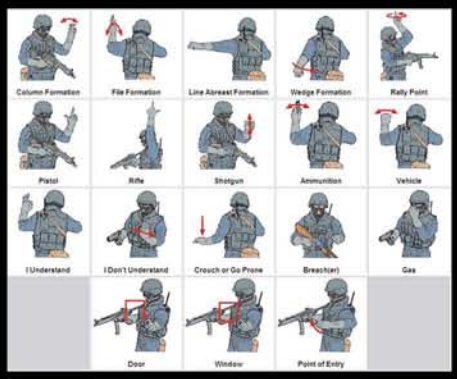

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